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THE EAST ANGLIAN SCENE

an exhibition by

CONTEMPORARY ARTISTS

THE ARTS COUNCIL

From the town itself, you can see nothing: but you can, in no direction, go from it a quarter of a mile, without finding views that a painter might crave, and then the country round about it, so well cultivated, the land in such a beautiful state, the farm houses all white, and are so much alike; the barns, and everything about the homesteads so snug: the stocks of turnips so abundant everywhere, the sheep and cattle in such fine order; the wheat all drilled: the ploughmen so expert; the furrows if a quarter of a mile long, as straight as a line, and laid as truly as if with a level; in short, here is everything to delight the eye, and to make the people proud of their country: and this is the case throughout the whole of this county.

WILLIAM COBBETT on Suffolk in 1830.

INTRODUCTION

by LYNTON LAMB

English painting has many roots, but the deepest are probably in East Anglia. In recent times ' colonies ' of artists have been established in different parts of Britain, implying the subjugation of wild and inhospitable territory; whereas in East Anglia it is the natives (or, at least, a number of them) who have for generations taken kindly to painting.

Different reasons may be given for this: the wide skies, the peculiar quality of the light, the lushness of the water meadows, the magnificence of the trees, ' or any other reason why.' It must be remembered, however, that even in Suffolk, landscapes are not ready-made for artists to sit down and copy. It is for the artist to unfold the secret, and thus turn country into landscape.

After he has done this, most of us can—in time—come to realise what he saw in his subject; and there will be many who will seek out the same spot in an attempt to do likewise. Constable, who had been enquiring into the previous activity of Gainsborough in his own neighbourhood of East Bergholt, wrote in 1797, ' There is a place up the river-side where he often sat to sketch, on account of the beauty of the landscape—its extensiveness and richness in variety, both in the fore and back grounds. Smart and Frost (two drawing masters in Ipswich) often go there now to take the views.'

Most Englishmen who consider that they know nothing of pictures, have, none the less, had their notions of the countryside formed for them by the paintings of Gainsborough and Constable. We are all influenced by illustrations, photographs, pictures, or reproductions, with which we have been brought up. This inevitably affects what we notice or look for in our surroundings.

When Constable's own paintings were shown in Paris, they

had a considerable influence on French painters, and are believed to have affected the development of Impressionism, which in turn has been one of the most potent influences on landscape painting in this country. Impressionism has been followed by other movements that explore formal shapes, or seek to invest familiar objects with terrifying or magical properties. They have affinities with the classical search for inherent order, or with the romantic exploitation of the wild, the tempestuous, or the melancholy. East Anglia is less serene than the vistas of the Roman campagna, and less romantic than the mountain scenery of Wales; but traces of both of these attitudes may be seen in this small exhibition of artists now working in the district. They need not appear strange.

Our idea of what is interesting, or 'like a picture,' changes a little with each generation. If it did not, we should soon cease to observe altogether. The East Anglian landscape, therefore, has not been 'done' once and for all. It is a leaven which keeps on working.

CATALOGUE

measurements are given in inches

JOHN ALDRIDGE

b. 1905. Educated Uppingham School and Corpus Christi College Oxford. Lived in London 1928-33, visiting Holland, Paris, South Germany, Italy, Teneriffe and Majorca. Member of 7 and 5 Society. Moved to North Essex 1933. One man show at Leicester Galleries 1933, 1936, 1940 and 1947.

Pictures acquired by Ministry of Works, Italian Ministry of Education, Victoria and Albert Museum, Contemporary Art Society, British Council, Leeds and Manchester City Art Galleries, and the Arts Council.

1	Drying Elder Flower	21½ × 25½	oil	40 gns
2	Winter Fuel	10 × 13½	oil	25 gns.
3	Frosty Morning	10 × 13½	oil	25 gns.

EDWARD BAWDEN, CBE, ARA

b. at Braintree, Essex. Studied at the Cambridge School of Art and at the Royal College of Art. Assistant Professor in the School of Design at the Royal College of Art. In his capacity of official artist in the recent war worked chiefly in the Middle East. These drawings are from The King Penguin, *Life in an English Village*.

4	Wrought Iron Flower Baskets	19½ × 12	drawing, indian ink	
5	Plaited Corn Objects	19½ × 12	,,	,, ,,
6	Wicker Baskets	19½ × 12	,,	,, ,,

CECIL COLLINS

b. 1908. Studied at the Royal College of Art. One man shows, Bloomsbury Gallery 1935, Lefevre 1944, 1945 and 1948. Works purchased by the Contemporary Art Society, Leeds City Art Gallery, and in numerous private collections in England and America. Publications: Cecil Collins: *Paintings* 1935-45. *The Vision of the Fool*, 1947.

7	The Field of Corn	14 × 22	pen and wash	24 gns.

BARBARA GILLIGAN

b. 1913. Studied at the Slade and Central School, London. Lived all her life in East Anglia where she has worked under Cedric Morris. One-man show Leicester Galleries 1948.

8	Norfolk Farm	11 × 18	oil	£25

LYNTON LAMB

b. 1907. Educated at Kingwood School, Bath. Studied at the LCC Central School of Arts and Crafts, where he was an instructor in the School of Book Production until 1939. Held his first exhibition of paintings at the Storran Gallery in 1937. Member of The London Group and the Society of Wood Engravers.

9	The Edge of the Wood	16 × 20	oil	£40
10	Cattle Feed	10 × 13	oil	£20
11	The Slip, Sandon	9 × 12	watercolour	15 gns.

KENNETH MARTIN

b. 1905. Studied at Sheffield School of Art and the Royal College of Art. Taught at St. John's Wood School of Art. Held his first one-man show at the Leicester Galleries in 1943.

12	Great Claydons, Essex	20 × 24	oil	50 gns.

JOHN NASH, ARA

b. in London 1893, the brother of Paul Nash. Self-taught. Official war artist, both in the war of 1914-1918 and in the recent war. Member of the London Group, the New English Art Club and the Society of Wood Engravers.

13	Oaks near the Sea	17 × 22	watercolour	45 gns.

MICHAEL ROTHENSTEIN

b. 1908. Studied painting in London but learnt far more from student friends than art-school staff. Exhibitions in London and also in New York, U.S.A. The two most recent being at the Redfern Gallery, London, in 1947 and in 1949. Works have been acquired by a number of public galleries including The Tate Gallery and Victoria and Albert Museum, London, and the National Gallery of Victoria, Australia. Occasional contributor of articles on art to The Architectural Review, The Listener, Horizon, etc.

14	Chickens And Cat	14 × 19	wash	18 gns.
15	The Blue Plough	4½ × 8	gouache	9 gns.

CLAUDE ROGERS

b. 1907. Studied at the Slade School. Member of the London Group. Euston Road School, 1937 to 1939. London exhibitions at the Leicester Galleries in 1940 and 1947.

16	Spring Landscape near Wethersfield	24 × 20		80 gns.
17	Cornfield Willows, Toppesfield	35 × 30		100 gns.

HUMPHREY SPENDER

b. 1910. Studied Architectural Association, Bedford Square. Staff Photographer to Daily Mirror (Newsman), Picture Post. War Office Official Photographer 1941-43. Photographic Interpretation 1943-46. Painted since the age of six.

18	Landscape	24 × 30	oil	£30
19	The Glade	14 × 21½	oil	£20

ROWLAND SUDDABY

b. 1912. Studied Sheffield College of Art; London. Work puchased by most municipal collections in British Isles, including Victoria and Albert Museum, British Museum. Also National Gallery of Australia. Exhibited in London, Paris and New York.

20	Coast Scene, near Aldeburgh	19 × 23	oil	35 gns.
21	Sheldrake Farm	20 × 23	oil	35 gns.
22	Sandstone Hill	15 × 21½	watercolour	14 gns.
23	The Dead Elm Tree	18 × 22	oil on paper	25 gns.

KENNETH WOOD

b. 1912. Studied Sheffield University College of Art, Exhibitions at the Wertheim and Redfern Galleries and in the Middle East during the 1939 war. Paintings in the collections of Wakefield, Newcastle, and Brighton Art Galleries. The National Gallery, Melbourne, and Sydney Art Gallery, Australia, and in many private collections.

24	Landscape Composition	14 × 20	watercolour	15 gns.
25	Landscape Composition	10 × 15	watercolour	15 gns.

NOTE

This exhibition has been arranged by the
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